

# THE ELEMENTARY ENGLISH REVIEW

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## NEW BOOKS FOR CHRISTMAS

CLARISSA MURDOCH

FOR SO many years we parents and teachers gave our children folk tales, the classics, and the children's classics that the publishers, being rather conservative people, kept on publishing new editions to the exclusion of other books. Recently educators have realized that, while a knowledge of such books is necessary, children must also know something of this marvelous world in which they are living today and must also learn something of its peoples and their manners and customs. The last few years have seen the publishers change their former attitude and now they are striving with each other to see who can offer the most attractive children's books of the new kind, books

written by present-day authors and illustrated by famous artists. Since modern prose and verse are being made worth while, writers

of reputation are entering the field. Perhaps the Newbery Medal has been responsible. It is so hard this year to choose from the many new books offered for the Christmas trade that I shall describe briefly a few of them, hoping to make Christmas shopping easier.

JUNGLE DAYS, by William Beebe—G. P. Putnam's Sons. Illustrated from photographs. This is really an adult's book, but teachers of young children will find in it many exciting stories of jungle happenings that they can tell their pupils. Given a little help with a few scientific words and literary allusions, (no more than is needed in studying myths and legends) older children can read for themselves this fasci-



*I cannot see fairies, I dream them \**

nating book. William Beebe's name is so well known that it is almost unnecessary to say that he belongs to the group of natural-

\* Frontispiece illustrating "Fairies" by Hilda Conkling. From *Silver Pennies*, by Blanche Jennings Thompson. Macmillan.

ists who write accurately of nature, yet so clearly and charmingly that even a layman is delighted.

When parents object to the over-emphasis still placed on English classics in the schools, they are often answered in this manner, "Well, if we don't give our pupils the classics, what *can* we give them?" From now on my answer is ready and I shall emphatically shout, "Give them Beebe." From the tropical jungle this scientist has brought many a dramatic tale—the story of Opalina, so tiny that there are a hundred to the inch, the midnight fight of the mole-crickets on the beach, the struggle for existence of the teeming life on a fallen giant tree—in fact, on each page of the book he has some thrilling incident to tell.

"Herein," says the author, "lies the three-fold charm of the labor of a scientist,—its unexpectedness, its mystery, and the eternal march of its phenomena, approaching, oc-

grown, will engage in any such battle as was staged in Dayton.

Boys will also enjoy "DAVID GOES VOYAGING," by David Binney Putnam—G.



*I looked to left and right \**

P. Putnam's Sons. David is a twelve year old lad who was so lucky as to be taken on part of Beebe's last expedition—the one to the Sargasso Sea. In a very simple, boyish manner, he tells of his three months on the "Arcturus," mentioning just the things that appealed most to him—the strange birds, fish of all shapes and sizes, sea lions, whales, active volcanoes. It is a very interesting story and an adult reading it realizes that David is a real boy. There are some fine illustrations from photographs and some whimsical sketches made by the artists of the expedition.

"To Girls Who Like to Camp" reads the dedication of *TRAIL'S END*, by Beth B. Gilcrist—Century Company. Girls devoted to hiking, snow-shoeing, coasting and other winter sports will find many suggestions for cold weather larks as they read of the fun



*Dreaming of a prince †*

curing, and passing into ever-vivid memory." As we read, we share a little of this feeling.

If we give our children such books as these, there is little danger that they, when

\* Illustrating Walter de la Mare's "Some One." † Illustrating "After All and After All."

From *Silver Pennies*, by Blanche Jennings Thompson, Macmillan.

a group of girls had one winter vacation in a Vermont camp. Much too they will learn of good sportsmanship, fair play, and helpfulness. It is a wholesome book.

It is difficult for a city mother to find time to read to her children, for a modern child's day is so completely filled with various necessary activities—meals, school, outdoor play, and an early bed-hour. So when I discovered, on closely scanning my day, that there were two precious extra half hours I could use for this purpose, I felt elated. A half hour between breakfast and the time for going to school (the dishes remaining unwashed just that much longer) and a half hour at noon when the younger child reached home before the older one. This I found especially valuable because it gave me a chance to read stories of great interest to one of her tender years, stories that were scorned as "too young" by older sister.

There are attractive new books especially well suited to such short periods of reading. Two are of poetry for children. Thomas

several attractive new books especially well suited to such short periods of reading. Two are of poetry for children. Thomas



*And a heaven full of stars over my head \**

Company has published a new edition of the popular "A TREASURY OF VERSE FOR LITTLE CHILDREN," selected by M. G. Edgar. This presents lyric poetry from three centuries. New poems by English and American authors have been added to the original collection. It is illustrated by Willy Pogany.

Many teachers and mothers have longed for a collection of modern poetry suitable for children. The Macmillan Company has given it to us in SILVER PENNIES by Blanche Jennings Thompson. She has chosen the poems she was sure children would like. For children in the four lower grades, there are poems about fairies, elves, flowers, and "just-for-fun" poems like Vachel Lindsay's "The Potatoes' Dance" and "The Mysterious Cat;" for those of riper years, we find such poems as Maesfield's "Cargoes" and "Sea Fever,"



*Mother Duck and her Little Ones †*

\* Illustrating Sara Teasdale's "Stars." From *Silver Pennies*, by Blanche Jennings Thompson. Macmillan.

† From *The Little Green Duck*, by Jack Roberts. Duffield.



Alfred Noyes' "Sherwood," Irene McLeod's "Lone Dog." I wonder why the editor included "An Old Woman of the Roads" by Padraic Colum. To me it is such a heart-breaking thing. The illustrations by Winifred Bromhall are particularly lovely.

Another little book that will be treasured by many a wee one is **THE WONDERFUL ADVENTURES of the LITTLE GREEN DUCK**, written and illustrated by Jack Roberts—Duffield & Company. Perhaps the fact that the book was printed and bound in Paris accounts for the very gay, vividly colored, poster-like pictures. They are truly funny. If you are hunting for something unusual, here it is.

**ABOUT ELLIE at SANDACRE**, by Eleanor Verdery—E. P. Dutton & Company is a story of three little children spending their summer at a beach. This book is written by one who understands child psychology. The author must also know something of the studies that are being made throughout the country in regard to children's choices in literature. Not long ago I heard the director of the Merrill-Palmer School say, in an address, that very little effort had been made to study what a young child really prefers to have read to him. In her school they have been studying the problem and making notes. They had already discovered that what appeals most to their pre-school age youngster is a story of everyday happenings, told with infinite detail and much repetition. She hastened to add that reading such a tale is so boring to an adult that she usually turns for relief to the traditional

literature for children which she too can enjoy. Now this is just such a story, full of the ordinary events that come in a child's life, told over and over again. I tried it on two obliging youngsters and they joyously welcomed each chapter. The repetitions make almost a refrain throughout the book, suggesting a nursery rhyme. These cadenced repetitions and the many onomatopoeic words make the book very pleasing to little children, and also make it less difficult for an adult to read aloud. If Mrs. Wooley is right, we may expect more books like this in the future. It is an interesting experiment. The simple pictures look like charcoal sketches and are just the right sort for this book.

Mary Brecht Pulver, the author of many stories for grown-ups, has written for children "TALES THAT NIMKO TOLD"—The Century Company. These stories are the ones the Fairy Nimko

told her little son. They had the peculiarity of growing older as the boy grew. The book contains whimsical and fanciful stories, short enough to hold the interest of very young children. Scattered among the tales, giving variety, are delightful verses. The illustrator, Mary Sherwood Wright, has as keen a sense of humor as the author, and, with a few strokes of the pencil, she expresses all sorts of emotion. "Charley Ginger," a new version of "The Gingerbread Boy" and "Kunéo and the Bee-Tree" are perfect stories for telling or reading aloud.

To some youngsters it would not be Christmas without a new fairy or folk tale book. Just in time, Thomas Y. Crowell Company



SUDDENLY A MONSTROUS FISH APPEARED

From *Folk Tales from Many Lands*. T. Y. Crowell



has published Lilian Gask's **FOLK TALES FROM MANY LANDS**. This is a representative collection of stories from all over the world. Some, like "The Bell of Atri," are well known, but there are also new tales. The stories are shorter than they are in some versions and they are well told. The book is illustrated by Willy Pogany with eight color drawings and many line drawings. Wide margins, big print, decorative initial letters, and the pictures make it a most attractive book.

There are two interesting new stories about children. One, **KAK, THE COPPER ESKIMO**—The Macmillan Company, is written by Violet Irwin from facts and incidents supplied by Vilhjalmur Stefansson. The life of the Copper Eskimo is vividly described. The thrilling adventures of the boy, Kak, will give many a small American reader a feeling of envy. This is a good book to read with **NORTHWARD HO!** by Stefansson and Julia Schwartz.

In contrast to life in Kak's cold country there is in **CHI-WEE**, by Grace Moon—Doubleday, Page & Company, a picture of life in a warmer clime. Here we have as heroine and adorable, chubby, little Indian girl living in a stone pueblo, on a mesa rising from the desert. She is an affectionate, venturesome little girl who has great charm. The story of her trips into the desert and what happened to her is interesting and often thrilling. The author has told much of the desert and of the life in a pueblo. When reading of these two children who were so often alone about their own business for a



Illustration from *The Pearl Lagoon*, by Charles Nordhoff. Little, Brown.

day at a time, an adult wonders if we less primitive people shelter our young too long. The book is illustrated by Carl Moon. If you would broaden your child's sympathies, buy these books.

To place beside Hendrick Van Loon's "The Story of Mankind" and Hillyer's "Child's History of the World," there is a **SHORT HISTORY OF MANKIND** by H. G. Wells, adapted by E. H. Carter—MacMillan Company. This book is much shorter than "The Story of Mankind." It is to be read through as quickly as possible to obtain a general view of the story of all peoples. Many excellent reproductions of photographs illustrate it.



Illustration from *David Goes A-Voyaging*. Putnam's.

*Jungle Days*, By William Beebe—Putnam's.

*David Goes Voyaging*, By David Binney Putnam—Putnam's.

*Kak*, By Stefansson and Irwin—Macmillan.

*Chi-Wee*, By Grace Moon—Doubleday, Page.

*Trail's End*, By Beth Gilcrist—The Century Company.

*A Short History of Mankind*, By H. G. Wells—Macmillan.

*A Treasury of Verse for Little Children*, selected by M. G. Edgar—Crowell.

*Silver Pennies*, By Blanche Jennings Thompson

*The Wonderful Adventures of the Little Green Duck*, written and illustrated by Jack Roberts—Duffield.

About Ellie at Sandacre, By Eleanor Verdery—Dutton.

Folk Tales from Many Lands, By Lilian Gask—Crowell.

#### OTHER BOOKS

Tales from Silver Lands, By Charles Finger—Doubleday, Page.

Northard Ho! By Vilhjalmur Stefansson and Julia Schwartz, Macmillan.

Pearl Lagoon, By Charles Nordhoff. The Atlantic Monthly Press. An excellent story, reviewed in June.

When We Were Very Young, By A. A. Milne—Dutton. This is deservedly a best-seller, reviewed in May.

Tony and The Big Top, By Allen Chaffee—Century.

Clearport Boys, By Joseph B. Ames—Century. A Boy's book that is approved by the Boy Scouts of America.

Salt-Water Stories, Retold from St. Nicholas—Century.

Coin and Cross-Bones, By L. Morris Longstreth—Century.

Beloved Acres, By John H. Hamlin—Century.

The Children's Carol, By Joanna Spyri—Crowell.

A Gallery for Children. By A. A. Milne—David McKay.

Sweet Times and the Blue Policeman. By Stark Young. Henry Holt. (Plays).



*An old hunter telling his adventures from a picture record carved on wood \**

Skunny Wundy and Other Indian Tales. By A. S. Parker. Doran.

Made to Order Stories. By Dorothy Canfield. Harcourt Brace.

The Forge in the Forest. By Padraic Colum. Macmillan.

The Flying Carpet. Edited by Cynthia Asquith. Scribner's.

Poor Cecco. By Margery Williams. George H. Doran.

Twenty Songs for Children. By Earl Victor Prahl. Teachers College, Columbia.

Another Book of Verse for Children. Edited by E. V. Lucas. Macmillan.

Rain on the Roof. By Cornelia Meigs. Macmillan.

The Golden Porch. By W. M. L. Hutchinson. Longmans, Green. A book of Greek fairy tales. Illustrated by Dugald Walker.

The Clutch of the Corsican. By Alfred H. Bill. The Atlantic Monthly Press.

Old Brigg's Cargo. By Henry A. Pulsford. The Atlantic Monthly Press.

The Scarlet Cockerel. By C. M. Sublette. Little, Brown.

The Katherine Pyle Book of Fairy Tales. Dutton.

The Boy Scout's Year Book. By Franklin K. Mathiews. Appleton.

The Rabbit Lantern. By Dorothy Rowe. Macmillan. Stories about Chinese children.

The Disappointed Squirrel. By W. H. Hudson. Doran.

The Little Lost Pigs. By Helen Fuller Orton. Stokes.

The Sly Giraffe. By Lee Wilson Dodd. Dutton.

Chimney-Corner Stories. By V. S. Hutchinson. Milton, Balch and Co.

The Cock and the Hen. Translated from the Czechoslovak. Raf. D. Szalatnay.



*A sturdy Arctic baby \**

\* From *Northward Ho!* by Vilhjalmur Stefansson and Julia Augusta Schwartz. Macmillan.

## TEACHING SILENT READING\*

NILA BANTON SMITH

*Exercises in Organization*

### WRITING TITLES

THE CHILDREN may collect clippings from magazines and newspapers. Each pupil numbers his clippings, writing the same number on the title and the text that go together. The titles are then cut off and retained. The texts are exchanged with other pupils, who read the selections and write new titles.

A discussion is then held in which the original titles and the titles written by pupils are compared. The class decides which title is best in each case.

The same idea may be carried out in letting pupils write a list of new titles for stories previously read in their readers.

### WRITING A STORY IN DRAMATIC FORM

Writing a story in form to play is an excellent activity both in language and in silent reading, as it gives practice in organization and reproduction as well as in comprehension.

At the beginning, simple fables should be used for this purpose, as they almost invariably lend themselves to three-act dramatizations that are easily prepared.

After the pupils have silently read a chosen fable, the teacher and pupils work together in dividing the fable into acts, and in working out a blackboard copy of speeches to be used in one or two acts. Perhaps the pupils can work out the third act by themselves.

After pupils have had some practice in writing dramatizations, they will be able to carry on the activity by themselves. In the more advanced grades longer stories may be used for this purpose.

### Illustration

#### THE HARE AND THE TORTOISE

CHARACTERS: Hare                      Tortoise

##### Scene 1

TIME: 9 A.M. PLACE: A road

(Hare and Tortoise meet on the road.)

Hare: How do you do, Mr. Tortoise?

Where are you going?

Tortoise: I am going to the river.

Hare: You are so slow that you will never get there.

Tortoise: I will run a race with you.

Hare: All right, we will race to the river.

##### Scene 2

TIME: 10 A.M. PLACE: The road

(Hare sits down under a tree. Tortoise slowly crawls down the road.)

Hare: The tortoise will never get to the river. I will take a little nap. Then I'll get there before he does. (Goes to sleep.)

Tortoise: See that hare sleeping! I shall not sleep. I shall go on to the river.

##### Scene 3

TIME: 11 A.M. PLACE: The river

(Tortoise is at the river. Hare comes running up to him.)

Tortoise: You see I won the race, Mr. Hare.

Hare: Yes, I see you did. I shall not take a nap when I race with you again.

\*Selected from "One Hundred Ways of Teaching Silent Reading." By Nila Banton Smith. Courtesy of the World Book Co., publishers.



## THE MAKING OF TOY ACTORS

EUGENIA LAWRENCE

LIKE SO many other "modern" ventures, puppet plays are very old. Ancient India saw them. Little figures of ivory and wood have been found in the tombs of ancient Egypt, and a complete puppet theatre came to light in the excavations at Antinoe. The Greeks, too, enjoyed somewhat elaborate marionette shows, according to archaeologists, and China, Japan, Java, all of the European countries, and even the Hopi Indians of America, have watched puppet plays for centuries.

Yet the fascination of puppet actors is nothing abated, and the most modernistic of twentieth-centuryists find the manufacture and play of these toys delightful.

Puppetry is an art that appeals particularly to children. Dolls that walk and talk and encounter incredible adventures, toy animals that do engaging tricks, and, best of all, familiar fairy tales enacted by these toys—what more could a child ask?

Marionettes may range in complexity from a mask with a dress, fitted over a performer's hand, to a jointed figure, manipulated by a dozen or more strings. The manufacture of the simpler puppets is well within the range of children.

The mask type of puppet, the type commonly seen in the Punch and Judy shows, is easy to operate, and to make. Masks may be purchased, although children will thus lose the pleasure of making them. Modeling clay, cardboard, and cloth may be employed for the manufacture of the masks. A dress completes the puppet, and conceals the operator's hand. The arms of the figure are moved by the operator's fingers.

Only the simplest plays, including scarcely any action, can be given with puppets of this type. More elaborate productions require full figures. In some cases these may be of pasteboard, with jointed arms and legs.

Jointed paper dolls may be purchased and employed.

More satisfactory puppets are made of cloth. Stockings are successfully used for material, faces painted, and hair manufactured of wool or silk. The upper part of the body should be firmly stuffed with cotton, but it is important that the lower part be limp, in order that the figure may be manipulated easily in walking, sitting, and rising. Similarly, the forearm and upper arm must be firm, but the elbow and shoulder left very loose. The same is true of the legs. The feet, hands, and torso should be weighted with lead. Proper weighting will add to the ease of operation.

Such figures can be controlled by five strings. One is placed at the middle of the back, one at each wrist, and one at each knee. The back and knee strings must be carefully measured in order that the puppet may balance properly; the hand strings should be loose.

These strings are fastened to a strip of wood known as the "controller." In elaborate figures, the controller consists of crossed pieces, but a five string puppet can be operated by fastening the hand strings to the front end of the strip, and the back string to the opposite end. The strings are pulled through small holes in the wood and knotted, or screw eyes may be fastened to the controller, and the strings knotted to them. A separate control is needed for the knee strings. It, likewise, is a short piece of wood, with a string fastened to either end.

In working with puppets, the children will constantly discover devices and methods to make possible artistic performances. Practical suggestions may be obtained from the *Tony Sarg Marionette Book*, by F. J. McIsaac—Huebsch, and *Puppet Plays for Special Days*, by Laura Rountree Smith—March Brothers, Lebanon, Ohio.

## A PUPPET PLAY FOR HOLLY WREATH DAY\*

LAURA ROUNTREE SMITH

CHARACTERS: *Peter, Polly, Polly Ann, Doll Family, Santa Claus. All are dolls dressed to fit the part.*

PETER—

I'm Peter, Peter, the funny man;  
Come up, Polly, and Polly Ann.

POLLY—

I'm Polly, Polly, funny wife;  
Very natural, full of life.

POLLY ANN—

Nothing new—no surprise;  
I'm easily bored for one my size.

PETER—

Hear the Merry Christmas bells;  
Of Santa Claus, their chiming tells.

POLLY—

Christmas comes with wreaths of holly;  
'Tis the time when all are jolly.

POLLY ANN—

Nothing new—no surprise;  
I'm easily bored for one my size.

PETER—

Dolls and dishes, books and toys,  
Should delight small girls and boys.

POLLY—

Come, hang your stocking up, my dear,  
In hope that Santa will be here.

POLLY ANN—

Nothing new—no surprise;  
I'm easily bored for one my size.

PETER—

Take the baby into bed;  
The same thing, every time, she said.

POLLY—

Now the days are growing colder,  
Soon the baby will grow older.

POLLY ANN—

Nothing new—no surprise;  
I'm easily bored for one my size.

[*Exit Polly and Polly Ann, Peter dances.*]

PETER—

There's something in the chiming bells,  
That makes me now remember;  
How merrily the music swells,  
Each year, in glad December.  
We are so happy here because  
It's almost time for Santa Claus;  
We dance and play on a winter day,  
'Tis thus we while the hours away.

DOLLS [*in concert*]

Merry Christmas, Merry Christmas,  
Comes again, we all believe;  
Merry Christmas, Merry Christmas,  
Sleigh bells ring on Christmas Eve.

PAPER DOLL—

I'm a Paper Doll with paper bonnet;  
Red roses you can see upon it!

WAX DOLL—

We all can dance, we all can sing,  
And we can do most anything.

CORN-COB DOLL—

We all can laugh, we also cry:  
How do you do and then good-bye.

RAG DOLL—

We all can play on Christmas day,  
We rode with Santa Claus away.

[*They all dance.*]

SANTA CLAUS—

I'm the same old Santa Claus  
Coming every year, because  
To be sad now would be folly,  
Merry Christmas time is jolly;  
Same old Santa Claus you know,  
Dressed in fur from top to toe.

\* From Puppet Plays for Special Days, March Brothers, Publishers, Lebanon, Ohio.

## PAPER DOLL—

Polly Ann says there's nothing new  
To put in her slipper—put in her shoe.

## WAX DOLL—

Polly Ann is quite grown up for her  
size;  
Santa Claus, have you no surprise?

## CORN-COB DOLL—

She's bored with stockings full of toys;  
She cries and makes a dreadful noise.

## RAG DOLL—

There's no surprise for Polly Ann;  
Help us, Santa, if you can.

## [Dolls in concert.]

This little baby, Polly Ann,  
In Christmas sees no fun;  
Is there nothing new for Polly Ann,  
Nothing under the sun?  
She's tired of dolls and tired of toys'  
And tired of other Christmas joys.

## SANTA CLAUS—

Of novelties I have no lack,  
I carry treasures on my back;  
Dear little, queer little Polly Ann,  
We'll try to surprise her now, if we can.

## [Dolls go down, re-enter Polly Ann.]

## POLLY ANN—

Santa Claus, Santa Claus,  
Dressed in fur from top to toe;  
Santa Claus, Santa Claus,  
Will you down our chimney go?

## SANTA CLAUS—

Is it true, there's nothing new,

For a baby wee, like you?  
'Ere I depart, free of Cupid's dart,  
I'll give to you a *happy heart*.

## POLLY—

Hearts of sawdust, wax, or wood,  
Always seem to me quite good;  
But Santa Claus makes no mistake,  
So the *happy heart* I take.

[*He hands her a large red pasteboard heart.*  
*Exit Santa, re-enter Polly and Peter.*]

## PETER—

Santa brought me a holiday nose;  
I needed a new one, I suppose.

## POLLY—

He brought me a laugh so merry, ho, ho;  
All the year 'twill last me, so. [*Laughs.*]

## POLLY ANN—

Merry Christmas, Merry Christmas  
To you all, 'ere we depart;  
Merry Christmas, Merry Christmas,  
Ever sing the happy heart.

## PETER—

Merry Christmas, say the Puppets,  
Standing in a row.

## POLLY—

Merry Christmas, say the Puppets,  
The hour has come to go.

## POLLY ANN—

If you dream of us tonight,  
You'll find us funny, very;  
We hope that Santa Claus will call  
And make *your* Christmas merry.





## PUPPET SHOWS IN THE ELM STREET SCHOOL

BY SIXTH GRADE BOYS AND GIRLS

*From the Milwaukee Journal*

### CHILDREN MAKE PUPPET SHOWS

December 21, 1924—*Flip the Wonder Dog*, by Manly, Nathan and Leonard, to be presented Wednesday.

This was the notice printed on the bulletin board of Miss Flora Menzel's sixth grade room at the Elm Street School.

At one side of the room was a setting no more than two feet wide. Miss Menzel directed Manly, Nathan and Leonard to give their production. Leonard, however, remained seated. As the author, he retained the privilege of sitting back while his two assistants performed the labor.

#### FLIP AND GEESE PERFORM

The labor consisted in raising a tiny curtain that hung before the tiny stage of the setting, and manipulating the tiny pasteboard figures of Flip and several geese, the characters of the play, while part by part the lines of dog and geese were pronounced by Manly and Nathan.

This, however, was but one of many shows created by the children. The entire room, in fact, seemed filled with marionette shows.

### REAL SLEEPING BEAUTY, TOO

There was a Sleeping Beauty show, resplendent in delightful water color scenes and artistic settings.

"My uncle painted the drops," said one of the little girls who had created this show.

There were several Punch and Judy shows which included remarkable, jointed Punches and Judys. There was a larger show, based on the Three Bears story, that the entire class was working upon. A wooden frame had been built for this and graduated sizes of teddy bears used for the characters. Several fathers had been drafted into helping make this setting.

#### MUCH INTEREST IN PUPPETS

The marionette interest began when one of the pupils brought from home a puppet show. So keen was the interest that the entire class remained after school, making the little figures do their parts and examining the show to see how it worked. It was not long afterward that several of the pupils began to build their own shows.

Many of the boys and girls have obtained the stories for their shows from books, but at least a dozen have written their own stories. All are required, however, to dramatize the stories themselves.

### SCHOOL ARTICLE EXCITES CHILDREN

#### SIXTH GRADE CHILDREN WRITE THANKS

January 15, 1925—A morning mail of 23 letters, each thanking a reporter for writing a story, is unusual. Yet that was the reward received Wednesday by The Journal school reporter.

Pupils in the Elm Street School became interested in puppet shows and created many remarkable ones, linking up their work in English, grammar and dramatics with the shows. A Journal reporter, hearing of their success, visited their room and, having enjoyed their shows, wrote an article about them.

#### PUPILS' IMPRESSIONS VIVID

The following letter is an example of the pupils' impressions from their contact with a newspaper:

"It was early one Sunday morning, and while I was eating my breakfast I heard a knock at the door. I got up from the table and my friend's brother came in with a paper in his hand. He said, 'Isn't this a picture of the puppet in school?' As soon as I could see it well I said, 'Yes, it is.' I took it to my mother and father. They said it was a good picture and read the article at the side.

"I gave the paper back to him and he went home with it. We talked a great deal about it after he went.

"While I was looking at it I thought of the processes it went through, for our class was down and went all through The Journal Building.

"We thank you very much for going to the trouble of getting it."

The article mentioned appeared in The Sunday Journal of December 21.

## PUPPETS AND PUPPET SHOWS

### *A Sixth Grade Project*

FLORA MENZEL

*Elm Street School, Milwaukee, Wis.*

THIS WAS an attempt to teach oral and written composition in the sixth grade by utilizing the children's intrinsic interests in such a way that learning took place in natural life situations growing out of purposeful activities.

Instead of planning and carrying out definite daily lessons, superimposing these on the children, I watched very closely for occasions which would reveal the things in which the children were already interested. These interests I encouraged and helped the children to carry out. I was on the alert every moment for situations which could be utilized for the teaching of better language habits. All teaching was done as the need for it arose, never because it was something in the course of study that had to be taught.

Since this work was done in connection with a class in the teaching of composition, a test (Moe Essentials Test) was given at the beginning of the semester. After it was given both children and teacher forgot about it, that is, we did not consciously strive to perfect ourselves in the things tested. However, at the end of the semester when the second form of the test was given, a decided improvement had taken place. The median number of errors had dropped in the A class from ten to three and in the B class from thirteen to seven.

#### *Situation Out of Which Project Arose*

One day the B class read the story of "Aladdin and His Wonderful Lamp." One of the girls in the class, Dorothy Cotanch, told about a little theatre her cousin had, in which she staged a dramatization of Aladdin. She offered to bring the little theatre to school and stage the play. The little theatre proved to be a puppet show with movable

curtain and scenes which could be shifted. The play was produced and the children were very much interested in both play and theatre.

#### *Purposing*

After school they examined the theatre more closely and became very enthusiastic about it. They talked about the way it was made and decided it would be easy to make one like it. They greeted with great delight the suggestion that they might make one like it in school, and immediately set about planning ways and means of getting started.

I happened to have a book containing an article about puppet shows and I read this to them the next day.

#### *Planning*

Earlier in the semester I had started the plan of having a free period several times a week. During the next free period the children decided they would like to begin their puppet shows. We discussed plans and methods of procedure. The children concluded that the framework of the theatre must be made first. They agreed upon the size they would like to make it. Several boys volunteered to procure the wood and make the framework. Using Dorothy's theatre as a model, they started plans which they completed that day. The next day they came with the necessary materials and tools and set to work. They did not plan to make an exact copy of the model but decided to make a larger one, differing somewhat in the details because of the limitation of material and tools.

#### *Planning and Executing*

All of the other children followed the operations of these boys with great interest and seemed very anxious to take part in them. Taking advantage of this interest, I read to them the chapter on amateur puppets and

puppet shows in Miss Anderson's book, "Heroes of the Puppet Stage." They immediately became very enthusiastic and decided they could very easily make these less elaborate shows. We discussed plans for making them out of berry crates, card-board boxes, and other materials of the kind. In the mean time a little girl had found a book on puppet shows at the library. She brought it to school and all the children read it most eagerly.

I told them that they might arrange to work in groups of two or three, and that they might have a free period in which to work out their ideas. They were instructed to come to school the next day prepared to tell definitely just what they intended to do. I had each child write out his plans and name the children with whom he had arranged to work. I then allowed them to change seats so as to be near the members of their groups.

The following day was a very busy one, for the children came with their boxes, paper, card-board, cloth, scissors, hammers, nails and other necessary paraphernalia, and enthusiastically set to work. Some made the framework; some made curtains; some painted scenes; others selected plays, wrote plays, or made puppets.

In a few days Nathan Demerath came to school with a completed puppet show. He had started it in school and taken it home to finish it. It had a movable curtain and shiftable scenery. It was wonderful, the admiration and envy of all the other children. Nathan and his brother Leonard (also in the class) had made it; Leonard was writing a play for it. The next morning an announcement of the first performance was posted on the bulletin board. This also was printed and designed by Leonard. With the help of the third member of the committee, Manley Whitcomb, the play "Flip, the Wonder Dog" was produced. I considered this quite an achievement because Leonard, the author, was a retarded pupil who was merely serving time till the end of the semester when he was planning to go to the Technical High School. The name of the play underwent many interesting transformations. "An Enemy in Camp"

was the final decision. The theatre itself was pronounced perfect by all; but the play came in for a few friendly criticisms, the chief one being that the scenes were too short.

This signal success inspired the other children with new enthusiasm, although some of them had encountered difficulties and were almost ready to give up. Soon another group reported that it was ready to stage a performance. This time it was a group of girls. The mechanical aspects of the theater were not so good as the other one. The girls needed no one to tell them this and were ready with criticisms of their own work; but the class was more generous. While the pupils agreed with the criticisms the girls made, they considered it a very creditable piece of work and offered a number of suggestions for improving it. This group also had written its own Christmas play.

By this time the news that the sixth grade pupils were making puppet shows had traveled through the school and the children in the other grades were anxious to see them. So the two groups who had finished their plays were allowed to go to the other rooms and show their puppets. Audience situations were never lacking. Children and grown people inside and outside of school came to see the puppet shows.

One of the girls in the class found an article about Tony Sarg in a magazine; she read it then told the class about it. A committee of three boys went to the main library down town and brought back all the books they could get about Tony Sarg and marionette shows. The branch libraries in the neighborhood had been visited long before this. These books were left on the table and the children were allowed to read them whenever they had time.

One of the most important things we learned was that the activities of Tony Sarg extended over a number of years before he became famous. This brought about a discussion of seeing a piece of work through to the finish. The children came to the conclusion that it was best to finish what they had started even though it did not come up to their expectations. They felt it was better



to improve the next time instead of becoming dissatisfied and starting a new piece of work before the old was finished.

By this time many of the groups had proceeded about as far as they could get and needed help. I took this opportunity to read to them about Luther Burbank and his work. In this story there was one sentence which said that he always had a definite aim, knowing exactly what he expected to accomplish next and bending all his efforts toward doing this one thing. The children took this to heart and resolved to follow his example in their work. Groups interchanged ideas. Children were always ready to offer suggestions or help those who encountered difficulties. Frequently we had to stop to take stock of our accomplishments and to plan for our further needs.

Other groups soon finished. There were twelve puppet shows, no two exactly alike. Some groups had written their own plays; others found their plays in books; while still others dramatized familiar stories. "Sleeping Beauty," "Little Red Riding Hood," "Noah's Ark," and "Beauty and the Beast" were among those chosen.

By this time the framework of the large or community puppet show, as we called it, was finished and we were ready to proceed with the next steps in that. The boys who had made this framework told of the difficulties they had encountered and surmounted. They had used soft wood at first only to find that the wood split when they tried to bore holes in it. Then they made the whole thing over out of hard wood. The point that interested me most was that they had done all this without consulting me about it, showing that they had plenty of self reliance when left to their own resources.

We now had a class conference on the next steps of procedure. The work done on the little puppet shows served as guidance for the larger project. The children decided to work by committees. They organized—

One committee—to make the curtain,

A second committee—to plan and make scenes,

A third committee—to make or find furnishings and settings,

A fourth committee—to make or find characters for puppets and wire them.

A play now had to be selected. Before making the selection the pupils decided upon the criteria for an appropriate play. The work they had done on the smaller shows proved helpful.

#### *Criteria:*

Play must have few characters.

Setting must be simple.

Dialogue must be comparatively simple.

There must be a limited number of scenes.

*The following list of plays was placed on the blackboard because the children believed that these conformed to the requirements:*

The Three Bears,

Little Red Riding Hood,

Pinocchio,

The Night Before Christmas,

Sleeping Beauty,

Punch and Judy.

The class voted on the play to be produced first. "The Three Bears" received the largest number of votes. The group that was to stage the performance was now elected. Nettie, George, Harold, and Dorothy were the chosen ones. They immediately began their rehearsals.

Just before the Christmas holidays a puppet show had come to Gimbel's department store and plays were being given in the toy department. The class decided to write to the manager and ask him whether a committee might come to see the play and have him tell them something about the way he operated the puppets. The letters were written and the one that was to be sent was chosen. A reply was received by telephone inviting them to come. On Saturday a group went to Gimbel's and saw the production of "The Three Bears." On Monday they described this performance to the class.

During the week the curtain, scenery, and characters were completed. The group that had been practicing was ready to produce

the play. An invitation was sent to the lower grades to come up to the hall and see it on Thursday. Just before the time arrived for giving the play, some of the boys received the inspiration of trying to work out a system of foot lights. They did this by using Christmas tree lights. One of the fathers became so interested in this part of the project that he came over to school to see if he could help.

On Thursday afternoon the play was produced to the great delight of the younger pupils and to the extreme satisfaction of all the pupils of the sixth grade. It was truly a community project; everybody had a part in some stage of its creation and everybody shared in the joy and satisfaction which comes from a piece of work well done. However, this satisfaction was not so great that improvement didn't seem possible. Everybody was ready with suggestions for making the next play better.

Soon another group was ready to dramatize "Little Red Riding Hood." "The Night Before Christmas" was presented next. "Punch and Judy" was also staged and proved a great favorite.

A reporter on the Milwaukee Journal, Mrs. Wilson, visited the school and wrote up the project in the newspaper. A staff photographer took two pictures, one of the setting for "The Three Bears" and one of the setting for "The Night Before Christmas." The picture of "The Night Before Christmas" and the account appeared in the Sunday paper, December 21st. Upon returning to school after the holidays the children discussed the article and picture with great enthusiasm. So delighted were they that they suggested it would be nice to write to Mrs. Wilson and express their appreciation. This was done. Every pupil in the class sent his letter to Mrs. Wilson, who found the letters so varied and so interesting that the next issue of the paper contained another article describing the letters.

The children also wrote letters of appreciation to Miss Davidson, the librarian, who helped them to find books on puppet shows,

and finally to Miss Anderson, the author of "Heroes of the Puppet Stage."

Then one of the children came with the news that Tony Sarg was coming to one of the suburban schools. Those who could afford the price of admission went to see him and his puppets. Others wrote to him telling him of their attempts in puppeteering and inviting him to come and see their efforts.

It happened that the assistant superintendent visited the school at the end of the semester when most of the material had been taken home so that the children could not stage a performance for him. They were so disappointed that they wrote letters inviting him so come after they had brought back the materials. Many of these letters included jingles. They had written and illustrated jingles some time previous to this.

That the work done in school was of vital interest and carried over into life outside of school was shown by the fact that many children with the help of parents, brothers and sisters, gave programs at home during the holidays. All did some work voluntarily outside of school hours. In fact, many took their shows home every evening and devoted all their leisure time to them. Younger children in the building made puppet shows at home and brought them to school. These children would come into the sixth grade room, exhibit their shows, and give their plays without the slightest hesitation or self consciousness.

It was indeed an interesting experiment. It so vitalized the work in composition that letters and stories of unusual merit were written. Children surprised both themselves and the teacher. Never for a moment did the work assume an aspect of drudgery. It was a bit of real life which engaged the whole-hearted interest of the children every moment of the time. Composition was not a subject studied at a specific period in the day because the course of study and the class program called for it. It was a means of self-expression. The children realized the need for better English because the better their language habits were, the greater were their

powers of self-expression. The recognition of this need and the desire to fulfil it furnished the dynamic force which motivated the work.

The project furnished the following opportunities for work in English composition:

Oral—

Conversation in making plans and working together,

Reporting on work done,

Dramatization—

Preparing dramatization,

Presenting plays,

Making criticisms and suggestions.

Written—

Writing plans,

Writing letters—

To manager of puppet show at Gimbel's,

To Mrs. Wilson, the reporter on the Journal,

To Miss Anderson, author of the book,

"Heroes of the Puppet Stage,"

To Miss Davidson, the librarian,

To Tony Sarg,

To the assistant superintendent.

Writing plays,

" stories,

" announcements,

" invitations,

" jingles.

Reading—oral and silent—

Heroes of the Puppet Stage,

Tony Sarg,

Puppet Plays,

Pinocchio,

Punch and Judy,

Plays of various kinds,

Stories that could be dramatized,

Magazine articles,

Marionette Book,

Land of Punch and Judy.

### SELECTED PAPERS BY THE CHILDREN

#### PLANS

**WE** ARE going to produce the play Noah's Ark. We found it in the Bible. Marion has some paper dolls which we will use for the characters. The boat will be made of cardboard and the animals we will draw.

*Florence Eichstaedt, 6B*

**L**EO, HAROLD and I, are going to work on a Puppet Show. As soon as we get the wood we will start with the frame work.

The height—36 inches,

The length—25 inches,

The width—22 inches.

We will make it out of soft wood.

*Earl Betzolt, 11 years.*

**I** AM going to get an apple box and make a marionette show. I am going to make the curtains of cloth and the outside also of cloth. The first show I am going to give will be Dandelion Cottage, the play I wrote. The marionettes will be paper dolls or fashion plates. I am going to make it at home, because I am leaving this school and I want a marionette show.

*Elaine Hassel, 6B.*

#### RIMES AND JINGLES

**P**UNCH and Judy

Want you to come,

To let you see what they have done,

Come early, come late,—

There's no special date.

**P**UPPETS small, Puppets tall,  
All are in the Elm Street hall,  
Come and call, large and small,  
Any time you wish at all.

**WE** ARE little heroes of the puppet stage,  
We come from an older age,  
We would like to entertain you  
And make you happy too,  
So you may come at any time  
That is best for you.

#### A LETTER TO TONY SARG

Elm Street School, Milwaukee, Wis.

Jan. 16, 1925

Dear Mr. Sarg:

I am a pupil of the sixth grade of the Elm St. School. We heard that you were coming to Milwaukee to visit the Shorewood Schools with your marionettes. If you have time we would like you to come and visit us for we too have created several puppet shows which we would like you to see.

Several children made small puppet shows for themselves. Some made them out of cardboard boxes and some made them out of wood. Most of the actors were cut out of magazines pasted on cardboard and had a wire fastened to their heads. A few of the children made up plays and acted them out. Others got them out of books.

We made one large community puppet show. Nearly every one in the class helped on it. The boys



made the frame and the curtain. Some of the class artists drew the scenes. The play we gave was "The Three Bears." One of the girls had some cardboard bears which we thought would be all right. But when the play was ready we decided that teddy bears would do better so several of the children brought some. But when every thing was ready and we were practicing the play for the first time what should happen but Goldilocks' head came off so there we were with a headless puppet. This we could not have so several of the children who thought they had suitable dolls went home to get them and then the play went on.

We also made a Christmas scene having in it a Christmas tree, Santa Claus, and a fire place with stockings hanging by the side of it.

Somehow Mrs. Wilson, a Journal reporter heard

about our puppet show and came to see it. She wrote up an article about our puppet show for the Journal and a man came and took a picture of it for the paper. The picture and the article were in the Sunday Journal and we all thought it was very good.

We all thought the puppet show a success for the first time but we would like to try again to make a still better one.

Our teacher Miss Menzel thought you would be interested to know about our puppet so I have written you the most interesting parts of our strange adventures. As I have said before if you have time we would very much like you to come and visit our land of marionettes.

Sincerely yours,  
Charlotte Schoenig

## HELPFUL SANTA CLAUS

### A CHRISTMAS PLAY

By Nettie Bresnahan, Grade VI  
Elm Street School, Milwaukee, Wis.

#### Scene I

##### Characters:

Santa Claus

Trixon, and four other Brownies

**Time:** The day before Christmas

**Scene:** A workshop. In the foreground is a workbench. In the background, on the wall are three shelves: one holds toys, the other books, the other bright colored stockings and yarn.

SANTA: O Trixon:

(Enter a brownie—Trixon)

TRIXON: Did you call me, Santa?

SANTA: Yes, Trixon, bring four other Brownies.

Hurry back. We have some rush work to do.

TRIXON: Yes, Santa.

(Trixon leaves)

SANTA: I do hope we can finish this work.

(Enter Trixon with four other Brownies. They each carry a needle, a stocking—pink, green, yellow, orange, and red—and some colored yarn)

ALL THE BROWNIES: (Dancing around Santa)

Here we are, Santa. Here we are. Hurrah!

SANTA: I will tell you why you are here. There is a family of children who are so poor they will not have a Christmas. So they think Santa will not visit them.

BROWNIES: Santa, not visit them! Oh my!

SANTA: Well, my Brownies, will you help me?

BROWNIES: We will help, Santa. We will help.

SANTA: Very well, then get to work.

(The curtain lowers as the Brownies dance to their places)

#### Scene II

##### Characters:

ALICE

MICHAEL

PETER

JOHN

LOU

DOROTHY

MOTHER

SANTA CLAUS AND

FOUR BROWNIES

**Time:** The night before Christmas

**Setting:** A poor lady's house. The furniture is the poorest kind. The mother is sitting on the best chair with 3 boys and 3 girls sitting around her on the floor.

MOTHER: Children, I'm afraid we won't have much Christmas.

DOROTHY: Oh, yes we will.

MICHAEL: I guess Santa will bring the presents.

Don't you think so, John?

JOHN: (Doubtfully) I don't know. I'm not sure that there is a Santa Claus.

PETER: There must be.

ALICE: Why sure. Where did all the presents come from the other years?

MOTHER: Come, come, children! Get to bed, it is late.

(They all leave)

(Enter Santa and his five Brownies. They put out presents and put up a tree. While they are doing it they talk like this)

TRIXON: I think they will be very happy, don't you Santa?

SANTA: Yes, yes, I do. Come we must hurry; it is getting very near dawn.

(They busy themselves trimming the tree and talking about how happy the children will be)

SANTA: All right, Trixon. We will go now.

(Exit Santa and the Brownies)

(Enter the poor children in night gowns)

ALL TOGETHER: Oh! Oh! Santa has been here.

Hurrah! Hurrah!

(Enter Mother)

MOTHER: What! What does it mean?

ALL TOGETHER (EXCEPT MOTHER): Santa's been here; He has! he has!

MOTHER: But I always thought there wasn't any Santa Claus.

CHILDREN: I do wish you would explain.

ALICE: That is because you are grown up. You cannot tell so much about fairies and Santa Claus as we can.

MOTHER: Well, this certainly is a surprise.

(Enter Santa Claus and the Brownies)

CHILDREN: Here's Santa! Here's Santa!

(All join hands and dance away singing MERRY CHRISTMAS)

## THE SLEEPY SONG

*Josephine Daskam*

AS SOON AS the fire burns red and low  
 And the house upstairs is still,  
 She sings me a queer little sleepy song  
 Of sheep that go over the hill.  
 The good little sheep run quick and soft,  
 Their colors are grey and white;  
 They follow their leader nose to tail,  
 For they must be home by night.  
 And one slips over, and one comes next,  
 And one runs after behind  
 The grey one's nose at the white one's tail:  
 The top of the hill they find.  
 And when they get to the top of the hill  
 They quietly slip away;  
 But one comes over and one comes next  
 Their colors are white and grey.  
 And over they go, and over they go,  
 And over the top of the hill  
 The good little sheep run quick and soft,  
 And the house upstairs is still.  
 And one slips over, and one comes next,  
 The good little, grey little sheep.  
 I watch how the fire burns red and low,  
 And she says that I fall asleep.

*From "The New Zealand Junior Red Cross Bulletin."*

## CHILD PROBLEMS IN THE READING ROOM

DOROTHY ELIZABETH SMITH  
*Library Association, Portland, Oregon*

LET US consider the reading room as the library in the platoon school, then the problems are those connected with the child who is obliged to come to the library whether he wants to or not. Be it said however, that most of the children want to come, enjoy coming, and come with eagerness and an open mind. Therein lies our greatest responsibility and our greatest problem. We must maintain the interest, we must quicken the appreciation, we must develop the critical faculties.

The platoon school library has three strong points. First: All the children are required to spend forty minutes a week in the library. Some librarians of the "traditional school" may doubt the advisability of compulsory attendance and indeed there is much to be said in favor of the children's room where the young folks swarm in because they want to come. But, consider the taste for ripe olives! You didn't know whether you were going to like them or not until you tried them. In the platoon school the library gets a fair trial and is found good.

In the second place the teacher-librarian, unfortunate word, in a short time comes to know the children who come to the library. She can call them all by name. If the parent teachers association is active, she knows many of their mothers. Understanding is ever furthered by acquaintance.

Thirdly and lastly, the "tealibrarian," coined with apologies to Mr. Morley's "kinsprits,"—and the terms are frequently synonymous—is able to plan definite reading programs suited to the mental development of the children from year to year. Knowing the child, his background and his capabilities, her problem is to open the greatest vistas to him.

Her methods will vary. Some would be blinded if she opened the door too wide at first and let too great a light shine through. For them she must open first a crack and intrigue their imagination so that they will want to know what lies beyond and where the door will lead.

The door once ajar must be kept open. We must plan for the more inclusive library habit as well as for the more specialized school library habit. One of the best ways to accomplish this is by having the children's librarian of the neighborhood branch of the public library give the instruction in the

use of the library at least once a year to every class in the platoon library. Whenever it can be arranged it is desirable to have the classes go to the branch for the lessons in the use of the catalog and the less familiar reference works. In this way the children become acquainted with the library and the librarian, and any feeling of hesitancy or strangeness is dissipated. What has been done once may be done again. Thus are habits formed.

The brief lessons given by the children's librarian may be followed up by drill in the school library until terminology and practice become instinctive and natural. When one works with ease then enjoyment begins.

How joyous can be the work of the platoon library! Story-telling is an age-old satisfaction. What matter if the librarian can tell the stories better than can her pupils. They will get more fun out of it if they are permitted to tell them. Having told them they thereby make them a part of their being.

Because the mind of youth is so very impressionable and retentive it is our responsibility to give it such works as are worthy of retention. Many tealibrarians require each pupil to read and review one book a month, this book to be chosen from a recommended list. These oral reviews are particularly valuable in helping the reader to clarify in his own mind his opinion of the book; helping more than any one thing to develop the desirable critical faculty. They bring out faulty construction and exaggerated plots, commonplace themes and historical or scientific inaccuracies. The relation of an author to his works is brought to light. To many readers an author is a mythical character occupying a very hazy background, if indeed he is thought of at all. But when it is necessary to know his name, his nationality, his interest and when and where he lived, that author becomes more than a name on a title page. He becomes a person and his books have a reason for being.

Other ways of making the books leave a lasting impression are by having the children play book games, book charades and even make and solve book cross-word puzzles.

In the platoon school libraries the child problem is not one of discipline but of enjoyment and appreciation and taste. The problem is cultural. It is a real library problem.



## BOOK PROBLEMS IN THE READING ROOM

MARGERY DOUD

*Librarian, Carondelet Branch, Saint Louis Public Library*

WE SHALL have book problems in the reading room always, but they will be considerably lessened by intelligent co-operation between teachers and librarians. The time has passed for thirty or forty children to rush into the library after school, demanding "Ode-to-a-skylark-in-a-book-to-take-home," when, obviously, the library cannot supply thirty or forty copies of Shelley. The time has passed for a teacher to send a large class to the library for exactly the same material of any kind, because it taxes the resources of any well balanced library to supply information in wholesale quantities,—yet such things still happen.

When teacher and librarian confer, the case is vastly different. A class comes to the library to study one subject, but each pupil is assigned a different phase or topic, resulting in a rounding out of their cumulative effort. The teacher should notify the library in advance, so that material may be ready when the class arrives. In the Saint Louis Public Library, the library furnishes a blank to be filled in by the teacher. On one side of it are spaces for subject, special topic, number of children, grade, time wanted and remarks. On the other are "Suggestions to teachers," and the telephone numbers of the Main Library and branches, for teachers may give the information by telephone, if they prefer.

*Of great importance* is the co-operation between teacher and librarian in regard to book lists. Grade-school teachers are usually engaged with several subjects, but children's librarians are specialists in children's books and therefore should be of real assistance to teachers in the matter of children's reading. Strange lists are sometimes brought to the library—lists with books for the six-year-old, and books for children of fourteen, and even books for grown persons, all mixed together and asked for by a child of eight. The unusual mixture of one mimeographed list, distributed by a teacher to her pupils, was explained by the fact that it was made up of miscellaneous books read by various children in the room during the previous years!

At a teacher's request, a children's librarian will compile almost any kind of a list

needed, and it is vital that teachers take advantage of this highly specialized service.

Books for special days are a problem in themselves. Not a complete solution, but a considerable aid, is the system of special collections. Shortly before the call is expected for material on Christmas, Thanksgiving, Washington's and Lincoln's birthdays and other such occasions, all of the poems, plays, stories and biographies relating to the subject, are gathered together on a special shelf identified by a small poster, and the issue of the books is limited to either three or seven days, until the intensive demand is over.

To satisfy children who are deathly afraid of reading "baby books," special shelves for "Older Boys" and "Older Girls" are replenished as they dwindle during each daily raid.

In the adult department there are permanent collections in constant use by high-school and older grade-school pupils, the latter having access to adult books needed for school use. These are collections of books on vocations, books for debates, and volumes of short stories, and having them labelled and shelved as separate collections simplifies the search for, and the use of, such material. A file of clippings and pictures from newspapers and magazines is a valuable supplement to the regular book stock.

Side by side with the problem of books for which the demand is too great, is the problem of good books that "do not go." Several copies of such a book will sometimes remain on the shelves unused. A bright poster, representing an incident in the story, will call attention to it and create a demand for it. Teachers, noting that the librarian is tacitly recommending the books, will sometimes suggest it to their pupils.

Where school principals realize the value of it, they are willing to send teachers with classes to the library *during school hours*, for instruction in the use of the catalogue and reference material, as well as to select books to read at home. This is one of the best means of co-operation between school and library, and "a consummation devoutly to be wish'd."

## THE PIPER ON THE HILL\*

A Child's Song

DORA SIGERSON SHORTER

THERE SITS A PIPER on the hill  
Who pipes the livelong day,  
And when he pipes both loud and shrill,  
The frightened people say:  
"The wind, the wind is blowing up  
'Tis rising to a gale."  
The women hurry to the shore  
To watch some distant sail.  
The wind, the wind, the wind, the wind,  
Is blowing to a gale.

But when he pipes all sweet and low, I  
The piper on the hill,  
I hear the merry women go  
With laughter, loud and shrill:  
"The wind, the wind is coming south  
'Twill blow a gentle day."  
They gather on the meadow-land  
To toss the yellow hay.  
The wind, the wind, the wind, the wind,  
Is blowing south to-day.

And in the morn, when winter comes,  
To keep the piper warm,  
The little Angels shake their wings  
To make a feather storm:  
"The snow, the snow has come at last!"  
The happy children call,  
And "ring around" they dance in glee,  
And watch the snowflakes fall.  
The wind, the wind, the wind, the wind,  
Has spread a snowy pall.

\* From *The Home Book of Verse*—B. E. Stevenson. Henry Holt.

## INCIDENTAL DRAMATICS

*ALICE JENNINGS*

*Robert Bartlett School, New London, Conn.*

ONE OF the best means I have found of arousing children's interest and enthusiasm in English, is dramatization. My third grade children used to dramatize the stories in their readers, and what fun they had playing "Brer Rabbit and the Tar Baby!" How they laughed when Hugh, who played the part of Brer Rabbit like a real artist, stuck fast to the Tar Baby at the well! How amused they were at Bernard's, the Tar Baby's, immovable countenance as the enraged bunny's paw went blim-blam against it! Hugh pretended to use great strength, but the blows were only pats after all. After acting out these stories the children's reading improved greatly, for they read with more understanding and enjoyment than before.

Although younger children are less self-conscious and more imaginative, and enter into the spirit of the game more wholeheartedly, fifth and sixth graders also love to dramatize. There is nothing that they will not do after school to help, from building scenery to going out into the woods for trees. They take home long parts and memorize them; they stay after school to practice; the girls make their own costumes. Once after we had been rehearsing Longfellow's "The Bell of Atri" two boys appeared at the door with quite a large tower or belfry made of slats. We covered it with bogus stones made of paper and trained ivy over it that it might seem more ancient. At first we had a silver tea bell behind a bronze-colored paper bell. The boys evidently considered this inappropriate for new bells kept coming in, larger and larger, until we finally ended with an enormous cow bell suitable in its size and arresting tone to announce the Bull of Bashan.

A more lasting impression of a poem is made upon the child's mind through dramatization than by mere memorizing. Even though the poem is long, nearly every child

in the class knows practically the entire poem by the time the play has been given, through hearing others recite it.

One year we made a lovely Indian play of Whittier's "The Truce of the Piscataqua." Although our space was limited, by taking out the front row of seats we managed to crowd in a platform. On the blackboard at the back of the stage was drawn in color an out-of-door scene—woods, sky, and the blue Piscataqua, with a canoe drawn up on the shore. Trees and branches covered the space below the blackboard, and moss and twigs were strewn over the ground. One of the neighbors loaned us a buffalo skin, on one side of which had been painted Indian pictures and emblems by the Indians themselves. This, when rigged up on beanpoles, made a fine wigwam. The play consisted of a series of tableaux, and the parts which could not be shown were recited by children off stage. Between scenes some of Alice Fletcher's "Songs of the North American Indians" were sung by members of the class not taking part in the play. These are delightful songs and seemed very appropriate to this particular poem.

Much work of practical value done when one of my fifth grade classes made a play from Frank Stockton's "Old Pipes and the Dryad." As I had but one copy each child made one of his own in a blankbook. I read the story and we decided which scenes could be given. The direct conversation I dictated. When it was necessary to change the text from indirect to direct discourse, different children volunteered and the best lines were chosen and written down. The story is that Old Pipes, whose duty it was to pipe the cattle home from the mountains each night, had become so old and feeble that the cattle could no longer hear him, and, unknown to him, three village children, two boys and a girl, had been hired to bring the cattle in. After



Pipes had met the children one night and had been told by them that his piping was of no use, he determined to take back the money which he had not earned. His meeting with a dryad, whom he let out of a tree where she had been imprisoned, brought him great good fortune, for, as you know, a kiss from a dryad makes a person ten years younger. Out of gratitude to him for her release she kissed him once on each cheek, and immediately he became twenty years younger. We chose a girl to take the part of Old Pipes for two reasons. The first was that the part was extremely long and no boy of that particular class, it being a girls' class, wanted to exert himself to the extent of memorizing it. The second, and perhaps the stronger, was that no boy was going to risk being guyed for being kissed by a girl, even though it were only pretense, and even if she were as dear and cunning a little dryad as one could wish to find. Marion's acting was really very good, especially her change from a bent-over, feeble, old man to a hale and stalwart one. The children loved the scene where she piped with renewed vigor. The way her fingers flew up and down that flute! The nods and jerks she gave in time to the record on the victrola concealed behind her! One of the children had found a very pretty record which sounded exactly like a shepherd's piping. Aside from the play itself the children told the story orally and also rewrote it for their school paper, "The Bartlett Ledger."

Last year we gave a very pretty play, "The Charm," by Catherine T. Bryce, author of the Aldine English Books. This is published by the Atlantic Monthly Press. It is a fairy play meant to discourage the use of *ain't*. The scene, the fairy dell by moonlight, was easy to arrange by means of trees and branches of dogwood through which shone the moon, a bulb fastened to the clock and hidden by a large circle of orange paper. Many of the girls made their own dresses of crepe paper. Some wore colored dresses with flower hats and others wore green slips and flower hats. We introduced several flower dances. One little girl, a very quiet child, said that she had made up a fairy dance. To my

surprise it was unusually pretty and graceful. The story runs that a schoolboy, by calling them "Ain't" had changed three lovely fays, the Sweet Speech Sisters, from beings of beauty to ugly things. The Fairy Queen is horrified at the appearance of her favorites who, when asked to sing at the fairy revels, come forth dressed in drab sacks and croak, "Ain't! ain't! ain't!" Puck tells her that the boy Tom has brought about this change and goes to seek him and brings him back to Fairyland. Tom watches the revels, loves the pretty fairies, and loathes the ugly ones. When he learns that he himself has done this cruel deed he repents and promises to call them always by their true names, Am Not, Is Not, and Are Not. He then, by means of the magic charm, changes them back to their true forms. As the other fairies dance round them their ugly sacks are hauled off and thrust behind the shrubbery, and when the ring parts there stand the radiant fairies.

We invited many of the other rooms in to see the play and the little children were delighted.

These are only a few of the plays that have added joy to our English lessons, and although they required a great deal of extra work it seems to me that they were worth it, for the added interest, enthusiasm, and enjoyment of the children more than paid me for my trouble.

*Stories and Poems for Dramatization, and a few Plays:*

Grade III

Stories from the *Aldine Third Reader*.

*Aesop's Fables*.

*The Toys' Rebellion*, Ladies Home Journal, December 1902.

*Buttercup Gold*; Five Minute Stories, Laura E. Richards.

Grade IV

*The Pied Piper*, Browning.

*The Red Shoes*, from Children's Classics in Dramatic Form, Augusta Stevenson.

*Hansel and Gretel*, Grimm. (Use songs from Humperdinck's opera).

Grade V

*The Emperor's Test*, Children's Classic in Dramatic Form.

*Story of Ali Cogia*, Children's Classics in Dramatic Form.

*Old Pipes and the Dryad*, Frank Stockton.

Scenes from *Sara Crewe*, Frances Hodgson Burnett.

Grade VI

Scenes and Songs from *Robin Hood*.

*Birds of Killingworth*, Longfellow.

*Finding of the First Arbutus*, St. Nicholas, April, 1920.

## EDITORIALS

### CHRISTMAS PUPPETS

**C**HRISTMAS is approaching rapidly now, although the children may feel that it is coming slowly enough. Daily the holiday glamour becomes more alluring. A smart competition is springing up for the attention of the children, however busy they may seem to be. Santa Claus insists upon his share of their interests. If he is not given this in a generous way, he lurks around the corners, or in the chimney flue, in any convenient crack or cranny, in fact, where he may make himself more tantalizing.

There is no denying him his part in the affairs of childish imagination and fancy. Sensible teachers will make him welcome from afar off, for children have a way of watching from the distance. Denied an active interest in Santa Claus, they fall to dreaming or idling. It is quite sensible, therefore, for the teacher to take a practical view of the situation and turn Christmas distractions into motivation or more directly still, into classroom activities. There are many ways of doing this, the more original the method, the better. Whoever heard of being conventional and formal with Santa Claus?

In this number of *The Review*, Christmas puppets are suggested. They are timely, certainly, and educational, too, if handled correctly. There is work a-plenty to be done during the next few weeks by children who plan to produce marionette shows on the day before the Christmas recess.

The Making of Toy Actors, page 316, is a workshop discussion of puppet manufacturing. A model play is given on page 317. The news story, page 319 is a vivid account of a reporter's visit to an elementary school

puppet show. The teacher's story of the puppet shows is given on page 320, accompanied by a letter, work plans, jingles, and a play for children.

The teacher who fails to realize from the puppets increased values in oral and written English, fails in the most obvious purpose of bringing the puppet into the classroom.

### FORTHCOMING ARTICLES

A Comparison of Efficiency of Comprehension of Information Presented in "Fact" Form and in "Story" Form. Paul McKee, Elementary Supervisor, Hibbing, Minnesota.

A Study of the Use of Content Materials to Improve Oral and Written English. William A. King, Seattle, Washington.

Three New Anthologies for Children. Orton Lowe, State Director of English, Pennsylvania.

Oral Composition in the Sixth Grade. Anna Duggan, Beloit, Wisconsin.

Bringing Things Together. Ethel I. Salisbury, Los Angeles, California.

Written Composition in the Sixth Grade. Mrs. M. L. Brandsmark, Neenah, Wisconsin.

Child Problems in the Reading Room. Louise F. Encking, Minneapolis, Minnesota.

Free Reading Periods in the Elementary School Library. W. T. Longshore, Kansas City, Missouri.

School Library Reading Room Problems. Rachel Benson, Horace Mann School, New York City.

Training in Silent Reading, Grades Two and Three. Clarence R. Stone, San Diego, California.

Trailing the Lotus. Clarissa Murdoch, Detroit, Michigan.

Brown Babies and How I Sketched Them. Anna Milo Upjohn, Washington, D. C.

Some Values of Diagnosis in Spelling. Sister M. Vigilia, Detroit, Michigan.

## FROM THE PERIODICALS

**IMPROVING SPEED AND COMPREHENSION IN READING—**The reading difficulty among children in a foreign community led the elementary school teachers to make a special study of the situation in an attempt to improve the speed and comprehension in reading. Teachers discussed methods in a series of conferences. The Thorndike-McCall Reading Scale II was used to ascertain reading ability of pupils in grades four to eight. The Chapman-Cook Speed of Reading Test was also given in these grades.

Before beginning a reading lesson, each teacher took pains to "increase, vivify, and intensify the pupil's knowledge and experience of that which he was about to read," thus giving incentive and adding to the enjoyment of the story. Efforts were made to motivate the work; individual scores were kept; and devices were used to overcome vocalization. These devices are listed and will be of service to teachers confronted with similar problems. At the close of a two months period, the Chapman-Cook Speed of Reading Test revealed that 83 classes were above standard, as against 32 previous to the trial.—Clara B. Springsted, *Journal of Education*, October, 1925, page 48.

**PRINCIPLES UNDERLYING THE ORGANIZATION OF HEALTH EDUCATION IN ELEMENTARY SCHOOLS—**"The education to come must be built upon the concept of unity of mind and body." In the elementary school, personal health may be emphasized, community health in the junior high school, and in the senior high school, the scientific facts of health—biological, physiological, etc. Instruction must be adapted to individual differences. Among the objectives given are: the establishment of habits of right living, elimination of physical defects, insurance of normal growth, and wholesome recreation. These objectives may be attained through three types of activity—study, observation, and physical training. The measure of success must be taken in actual results.—A. S. Barr, *Journal of Educational Method*, September, 1925, page 16.

**NEWS-WRITING AS AN ASSET TO THE ENGLISH COURSE—**The traditional subjects for "compositions" are deadening in their effects, partly because the subjects themselves call for emotional or subjective treatment, and partly because the teachers demand "flowery" compositions. Grammatical construction, too, is taught by requiring pupils to write meaningless sentences on dreary subjects.

The writer suggests news-writing as a means of enlivening the composition course. In attempting to

recount clearly, to the class, incidents of their own experience, there will be evolved a genuine interest in grammatical usage. The writer developed the idea of a news-paper by having the pupils write their items on paper the width of a news-paper column, then paste these on a large sheet in news-paper form.—Evaline Harrington, *English Journal*, October, 1925, page 615.

**IN DEFENSE OF THE YOUNG—**The startling, berated "younger generation" is here discussed with so much wisdom and insight that it is profitable reading for anyone who teaches children of whatever grade. The delights of lawlessness are seldom countered by the more lasting delights of the mind and spirit. Indifferent parents and uncomprehending and indifferent teachers do not curb such tendencies. The youth of the country is often only a convert to the pleasures of his elders. The article contains much sane educational philosophy.—Margaret Schlauch, *Educational Review*, November, 1925, page 180.

**INTERNATIONAL GOOD WILL THROUGH THE TEACHING OF ENGLISH—**The writer voices the belief held by so many, that education, only, holds the hope of future peace. "We have it in our power to build in the hearts of children the foundations of a new social order, of which cooperation and good will shall be the corner stones." Education of children is not confronted with the mass of prejudice that must be overcome in the education of adults.

English is especially fitted to develop international sympathy, and to lead away from prejudice and fear, although the curriculum must first be revised. Not all of the literature which glorifies war can be done away with, but that which must remain should be taught as relating to a condition which no longer exists. "The true honoring of the fathers may demand the setting aside of their beliefs and traditions." Whatever incites to animosity, race hatred, and narrow provincialism, should be excluded from the school program. Pupils should be encouraged to know the children of other lands through story-books. Sterling A. Leonard's "Poems of the War and Peace" might well be substituted for some of the traditional "patriotic selections," for through such poems as are in Mr. Leonard's collection, a higher order of patriotism will be fostered. "A mind-bent toward peace" must replace the attitude that war is necessary. Finally, an international mind will develop, and an international peace.—E. Estelle Downing, *English Journal*, November, 1925, page 675.



## AMONG THE PUBLISHERS

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ADULT EDUCATION AND THE LIBRARY. By The American Library Association. Chicago.

ALICE'S ADVENTURES IN WONDERLAND. By Lewis Carroll. Illustrated by Gertrude A. Kay. Also the original drawings by John Tenniel. Philadelphia, Lippincott.

AMERICA'S MESSAGE. By Will C. Wood, Alice Cecelia Cooper, and Frederick A. Rice. Boston, Ginn.

AMONG THE FARMYARD PEOPLE. By Clara Dillingham Pierson. Illustrated by F. C. Gordon. N. Y. Dutton.

ARITHMETIC (Review Book Series). By D. J. Cone. N. Y. Globe Book Co.

AUNT ESTE'S LITTLE STORIES FOR BIG DAYS: The Three Books and Other Big Day Stories. By Edna Groff Deihl. Illustrated by Genevieve Fusch Samsel. Chicago, Albert Whitman.

CHARLIE AND HIS COAST GUARDS. By Helen Hill and Violet Maxwell. Illustrated by the authors. N. Y. Macmillan.

CHILD-LIBRARY READERS. By William H. Elson and Laura E. Runkel. Book eight, by William H. Elson and Mary H. Burris. Illustrated. N. Y. Scott, Foresman.

COLLECTED POEMS. By Vachel Lindsay. Illustrated by the author. N. Y. Macmillan.

CRICKET. By Forrestine C. Hooker. N. Y. Doubleday.

THE CUCKOO CLOCK AND THE TAPESTRY ROOM. By Mrs. Molesworth. Illustrated by Walter Crane. N. Y. Macmillan.

EDUCATIONAL CROSSWORD PUZZLE BOOK. By Robert Speer and J. Ralph McGaughy. N. Y. World Book.

THE FLYING CARPET. Edited by Cynthia Asquith. Illustrated. N. Y. Scribner's.

THE GOBLINS OF HAUBECK. By Alberta Bancroft. Illustrated by Harold Sichel. N. Y. McBride.

THE HALE LITERARY READERS: Books one, two and three. By Edward Everett Hale. Illustrated by Mary E. Schanck. N. Y. World Book.

JOHNNY GOES A-HUNTING. By Cyrus Lauron

Hooper. Illustrated by Hugh Rankin. Chicago, Rand, McNally.

LITTLE AUNT EMMIE. By Alice E. Allen. Illustrated by Frances Brundage. Philadelphia, Lippincott.

THE LITTLE BLACK HEN. By Edna Groff Deihl. Illustrated by Sue Seeley. Chicago, Albert Whitman.

MIGHTY MEN FROM ACHILLES TO JULIUS CAESAR. By Eleanor Farjeon. Illustrated by Hugh Chesterman. N. Y. Appleton.

MIGHTY MEN FROM BEOWULF TO WILLIAM THE CONQUEROR. By Eleanor Farjeon. Illustrated by Hugh Chesterman. N. Y. Appleton.

THE MAGIC FOREST. By Stewart Edward White. Illustrated. N. Y. Macmillan (The Little Library).

MAKESHIFT FARM. By Hildegard Hawthorne. N. Y. Appleton.

MEMOIRS OF A LONDON DOLL. By Mrs. Fairstar. Edited by Clara Whitehill Hunt. Illustrated by Emma L. Brock. N. Y. Macmillan. (The Little Library).

THE PATHWAY TO READING. By Bessie Coleman, Willis L. Uhl, and James F. Hosic. Illustrated by Eunice and John Stevenson. N. Y. Silver Burdett.

THE PATHWAY TO READING (Manuals) By Bessie Coleman, Willis L. Uhl and James F. Hosic. N. Y. Silver Burdett.

PRACTICE LEAVES FOR ENGLISH FUNDAMENTALS. By Logan, Cleveland and Hoffman. Dept. of English. State Teachers College, Harrisonburg, Va.

PURPOSIVE WRITING AND SPEAKING. By Joseph A. Wallace and James Milton O'Neil. N. Y. Longmans Green.

A SCHOOL DICTIONARY FOR THE ENGLISH LANGUAGE. Edited by Marry Morgan Ayres. N. Y. Silver Burdett.

SILVER PENNIES. By Blanche Jennings Thompson. Illustrated by Winifred Bromhall. N. Y. Macmillan.

STONE'S SILENT READING. Books one, two and three. Illustrated by Ruth Julien Best. Boston, Houghton.

365 BEDTIME STORIES. By Mary Graham Bonner. Illustrated by Florence Choate and Elizabeth Curtis. N. Y. Stokes.

## SHOP TALK

### A GRADE SCHOOL LIBRARY LIST

Based Upon the Collection in the Doty School,  
Detroit, Michigan.  
Concluded from the October Number

#### REFERENCE

- American Library Ass'n.—Graded List of Books for  
Children—American Library Ass'n.  
Bacon, C.—Children's Catalog—Wilson  
Booth, M. J.—Index to Material on Picture Study  
—Faxon  
Hazeltime, A. I.—Plays for Children—American  
Library Ass'n.  
Mann, Margaret—Subject Headings for Juvenile  
Catalogues—American Library Ass'n.  
World Almanac—Press Pub. Co.

#### TEACHERS' BOOKS

- Andrews, J. M.—Teaching of Hygiene in the Grades  
—Houghton  
Bryant, S. C.—How to Tell Stories to Children—  
Houghton  
Bryant, S. C.—Stories to Tell The Littlest Ones—  
Houghton  
Burton, W. H.—Supervision and the Improvement of  
Teaching—Appleton  
Cather, K. D.—Education by Story-telling—Houghton  
Colby, J. R.—Literature and Life in School—  
Houghton  
Freelands, G. E.—Modern Elementary School Prac-  
tice—Macmillan  
Hoag, E. B.—The Health Index of Children—Weber  
Co.  
King, Charles—Methods and Aids in Geography—  
Lothrop, Lee and Shepard  
Norsworthy and Whitely—Psychology of Childhood.  
—Macmillan  
O'Brien, J. A.—Silent Reading—Macmillan  
Poulsson, E.—In the Child's World—Bradley  
Redway, Jacques—New Basis of Geography—Mac-  
millan  
Rice, O. S.—Lessons on Use of Books and Libraries  
—Rand  
Robinson—Humanizing of Knowledge  
Sneath, E. E.—Moral Training in the School and  
Home—Macmillan  
Spaulding, F. E.—Learning to Read—Newson & Co.  
Terman, L. M.—The Teacher's Health—Houghton  
Whipple, G. M.—How to Study Effectively—Pub.  
Sch. Pub.

#### SOCIAL ASPECTS

- Austin, O. P.—Uncle Sam's Secrets—Appleton  
Bexell, J. A.—First Lessons in Business—Lippincott  
Bishop, A. L. and Keller, A. G.—Industry and Trade  
—Ginn.

- Dickinson, Don—Children's Book of Patriotic Stories  
—Doubleday  
Dunn, Arthur W.—Community Civics—Heath  
Hill, C. T.—Fighting a Fire—Century  
Jackson, B. B. & Others—Thrift and Success—  
Century  
Tappan, M. M.—The Little Book of the Flag—  
Houghton

#### HEALTH

- Beard, Harriet—Safety First for School and Home—  
Macmillan  
Brackett, C. A.—Care of The Teeth—Harvard  
University Press  
Bunker, D. C. M.—Physical Training for Boys—  
Lathrop  
Emerson, Charles P.—Hygiene and Health—Bobbs-  
Merrill  
Emerson, Charles P.—Physiology and Hygiene—  
Bobbs-Merrill  
Gulick, C. V.—Emergencies—Ginn  
Haviland, Mary S.—Modern Physiology, Hygiene and  
Health—Lippincott  
Herben, B. S.—Jack O'Health and Peg O'Joy—  
Scribner  
Hutchinson, Woods—Community Hygiene—Houghton  
Hutchinson, Woods—A Handbook of Health—  
Houghton  
Lynch, C.—First Aid—Blakiston  
Terman, L. M.—Hygiene of the School Child—  
Houghton  
Winslow, C. E.—Healthy Living—Merrill

#### NATURE

(Animals, Plants, Stars)

- Bailey, L. H.—Beginner's Botany—Macmillan  
Barrows, W. B.—Michigan Bird Life—Michigan  
Agricultural College  
Bostock, F. C.—Training of Wild Animals—Century  
Burgess, T. W.—Burgess Flower Book for Children  
—Little Brown  
Carter, M. H.—Lion and Tiger Stories—Century  
Carter, M. H.—Stories of Brave Dogs—Century  
Chapman, F. M.—Handbook of Birds—Appleton  
Chapman, F. M.—Travels of Birds—Appleton  
Clarke, E. E.—Astronomy From a Dipper—Houghton  
Comstock, Anna B.—Handbook of Nature Study—  
Comstock Pub. Co.  
Doubleday, N. B.—Wild Flowers Worth Knowing—  
Doubleday  
Drummond, Henry—The Monkey That Would Not  
Kill  
Hall, Jennie—Weavers and Other Workers  
Hawthornth, Hallam—Strange Adventures of a  
Pebble—Scribner

- Hewett, C. C.—House Flies—University Press  
 Hornaday—American Natural History—Scribner  
 Johnnot, J.—Book of Cats and Dogs and Other Friends—Am. Bk.  
 Johnnot, J.—Friends in Feathers and Furs and Other Neighbors—Am. Bk.  
 Mathews, F. S.—Book of Birds for Young People—Putnam  
 Miller, O. T.—First Book of Birds—Houghton  
 Miller, O. T.—Second Book of Birds—Houghton  
 Mitton, G. E.—Book of Stars—Black  
 Morley, M. W.—Seed Babies—Ginn.  
 Morley, M. W.—Butterflies & Bees; The Insect Folk, Vol. II—Ginn  
 Morley, M. W.—Little Wanderers—Ginn  
 Patch, E. M.—Hexaped Stories—Atlantic Monthly Press  
 Patch, E. M.—Bird Stories—Atlantic Monthly Press  
 Patteson, S. L.—How to Have Bird Neighbors—Heath  
 Procter, Mary—Giant Sun and His Family—Silver Burdett & Co.  
 Roberts, C. G. D.—King of the Mamozekel—Page  
 Rogers, J. E.—Trees Worth Knowing—Doubleday Page  
 Rogers, J. E.—Wild Animals Every Child Should Know—Grosset  
 Schwartz, J. A.—Grasshopper Green's Garden—Little  
 Seton, E. T.—Lives of the Hunted—Scribner  
 Seton, E. T.—Wild Animals I Have Known—Grosset  
 Warner, G. C.—Star Stories for Little Folks—Pilgrim  
 Weed, Clarence M.—Butterflies—Doubleday Page

## HANDWORK AND MECHANICS

- Adams, J. H.—Harper's Electricity Book for Boys—Harper  
 Adams, J. H.—Harper's Machinery Book for Boys—Harper  
 Beard, D. C.—The American Boys Handy Book—Scribner  
 Beard, Lina—Little Folks Handy Book—Scribner  
 Collins, A. F.—Boys' Book of Model Aeroplanes—Century  
 Collins, A. F.—The Boys' Airplane Book—Stokes  
 Cornell, L. F.—Little Sewing Book for a Little Girl—Page  
 Foster, E. W.—Elementary Woodworking—Ginn  
 Foster, O. H.—Housekeeping, Cookery and Sewing for a Little Girl—Duffield  
 Fryer, J. E.—Mary Frances Cook Book—Winston  
 Fryer, J. E.—Mary Frances Knitting and Crocheting Book—Winston  
 Fryer, J. E.—Mary Frances Sewing Book—Winston  
 Hall, A. N.—Handicraft for Handy Boys—Lothrop  
 Hall, A. N.—Home-made Toys for Girls and Boys—Lothrop  
 Hall, A. N.—Boy Craftsman—Lothrop  
 Johnson, C.—When Mother Lets Us Cook—Moffat

- Johnson, Constance—When Mother Lets Us Help—Moffat  
 Judson, C. I.—Junior Cook Book—Barse  
 Kelland, C. B.—The American Boys' Workshop—McKay  
 Miller, C. M.—Kitecraft—Manual Arts Press  
 Morgan, A. P.—Boy Electrician—Lothrop  
 Morgan, Mrs. M. E. (Hughes)—How to Dress a Doll—Altemus  
 Verrill, A. H.—Harper's Aircraft Book—Harper  
 Verrill, A. H.—Home Radio—Harper  
 Verrill, A. H.—Boy's Outdoor Vacation Book—Dodd  
 Yates, R. F.—Boys' Book of Model Boats—Century

## MUSIC AND PICTURES

- Bacon, Mrs. M. S.—Pictures Every Child Know—Grosset  
 Barstow, Chas. L.—Famous Pictures—Century  
 Cady, M. R. & Dewey, J.—Picture Stories—Macmillan  
 Caffin, Chas. H.—How to Study Pictures—Century  
 Carpenter, F. L.—Stories Picture Tell—Rand  
 Chapin, A. A.—Wonder Tales From Wagner—Harper  
 Conway, A. E. & Sir W. M.—Children's Book of Art—Macmillan  
 Eberlein, H. D. & McClure, A.—Practical Book of Early American Arts and Crafts—Lippincott  
 Faulkner, A. S.—What We Hear in Music—Victor Talking Machine Co.  
 Faulkner, A. S.—Music in the Home—R. S. Seymour  
 Goodnow, R. R.—The Honest House—Century  
 Horne, O. B.—Stories of Great Artists—American Book Co.  
 Hurl, E. M.—How to Show Pictures to Children—Houghton  
 Lemos, Pedro J.—Applied Art—School Arts  
 McSpadden, J. W.—Stories from Wagner—Crowell  
 Quinn, M. J.—Planning and Furnishing the Home—Harper  
 Ripley, F. H. & Schneider—Art Music Reader—Atkinson—Vol. 1 & Vol. 2  
 Scholes, P.—Book of Great Musicians—Oxford Press  
 Scholes, P.—Second Book of Great Musicians—Oxford Press  
 Smith, Hannah—Founders of Music—Schirmer  
 Surette, T. W. & Mason, P.—Appreciation of Music—Gray  
 Upton, G. P.—Standard Operas—McClurg  
 Whitcomb, I. P.—Young People's Story of Music—Dodd

## GEOGRAPHIES

- Blaich, L. R.—Three Industrial Nations—American Book Co.  
 Brigham, A. P. & McFarlane, C. T.—Essentials of Geography—Am. Bk. Co.  
 Carpenter, F. G.—Around the World With the Children—Am. Bk. Co.  
 Chamberlain, J. F.—Geography, Physical, Economic, Regional—Lippincott



Fairbanks, H. W.—Home Geography for Primary Grades—Educational Pub.  
 Freeman, W. G. & Chandler, S. E.—World's Commercial Products—Ginn  
 Frye—New Geography—Ginn  
 Gerson, C.—Geography Primer—Hinds  
 Gore, J. H.—Manual of Geography—Atlas School Supply Co.  
 Keller, A. G. & Bishop, A. L.—Commercial & Industrial Geography—Ginn  
 McMurry, F. M. & Parkins, A. D.—Elementary Geography—Macmillan  
 Mill, H. R.—International Geography—Appleton  
 Redway, J. W. & Hinman, R.—Natural Advanced Geography—American Bk. Co.  
 Shepherd, Edith P.—Geography for Beginners—Rand  
 Tarr, R. S. & McMurray, F. M.—New Geography—Macmillan  
 Tarr, R. S.—New Physical Geography—Macmillan  
 Winslow, I. O.—The Earth and Its People—Heath

## BIOGRAPHY

Alcott—Cheney, E. D.—Louisa May Alcott, Her Life, Letters and Journals—Little  
 Moses, Belle—Louisa May Alcott—Appleton  
 Bok—Bok, Edward—A Dutch Boy Fifty Years After—Scribner  
 Boone—Forbes—Lindsay, C. H. A.—Daniel Boone, Backwoodsman—Lippincott  
 Cæsar—Clarke, Michael—Story of Cæsar—Amer. Book Co.  
 Clemens—Paine, A. B.—Boy's Life of Mark Twain—Harper  
 Columbus—Brooks, E. S.—True Story of Christopher Columbus—Lothrop  
 Crockett—Allen, C. F.—Davis Crockett, Scout—Lippincott  
 Edison—Meadowcroft, W. H.—Boys' Life of Edison—Harper  
 Franklin—Franklin, Benjamin—Autobiography; Edited by F. W. Pine—Holt  
 Abernethy, J. W.—Benjamin Franklin—Merrill  
 Brooks, E. S.—True Story of Benjamin Franklin—Lothrop  
 Francis of Assisi—Jewett, Sophie—God's Troubadour—Crowell  
 Grant—Nicolay, Helen—Boys' Life of U. S. Grant—Century  
 Joan of Arc—Wilmot-Buxton, Ethel M.—Jeanne d'Arc—Stokes  
 Keller—Keller, Helen—Story of My Life—Grosset  
 Lafayette—Brooks, E. S.—True Story of Lafayette—Lothrop  
 Lincoln—Andrews, M. R. S.—Perfect Tribute—Scribner  
 Brooks, E. S.—True Story of Abraham Lincoln—Lothrop

Gordy, W. F.—Abraham Lincoln—Scribner  
 Mace, W. H.—Lincoln, The Man of the People—Rand  
 Nicolay, Helen—Boys' Life of Abraham Lincoln—Century  
 Livingstone—Golding, Vautier—Story of David Livingstone—Dutton  
 Muir—Muir, John—Story of My Boyhood and Youth—Houghton  
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*Of The Elementary English Review published monthly except July and August at Detroit, Michigan for October 1, 1925.*

State of Michigan {  
County of Wayne } ss.

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